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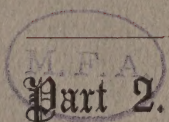
MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED.



Paintings, Drawings, Engravings, and Decorative Art.



*Open 250
Nov 8 300*

INCLUDING THE FOURTH ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN ART. OCT. 16TH TO NOV. 27TH.

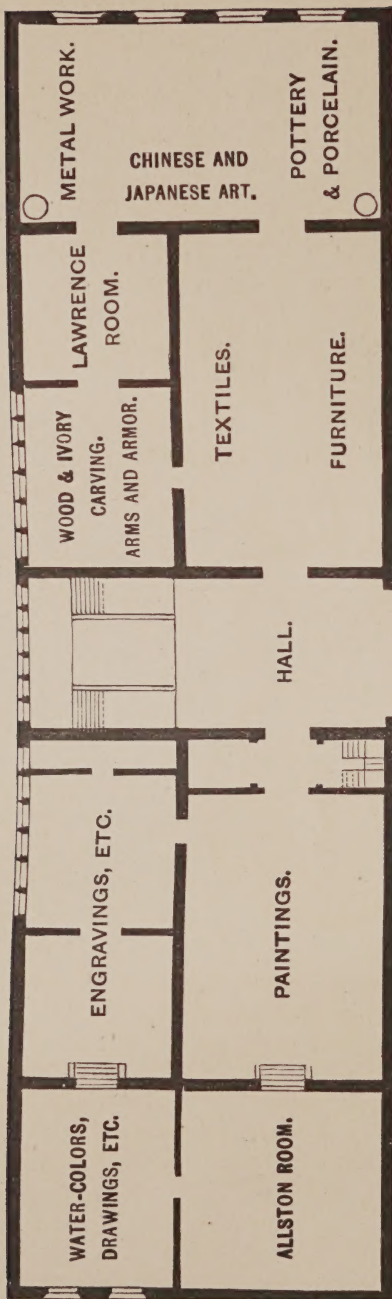
BOSTON:

ALFRED MUDGE & SON, PRINTERS,

NO. 34 SCHOOL STREET

1883.





SECOND FLOOR.

MUSEUM OF FINE ARTS.

CATALOGUE
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WORKS OF ART
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PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



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CONTEMPORARY AMERICAN ART.

OCT. 16TH TO NOV. 27TH.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1883.

Committee of Arrangements.

J. FOXCROFT COLE, *Chairman.*

T. H. BARTLETT.

FRANK D. MILLET.

HENRY J. BIGELOW.

CHAS. C. PERKINS.

MARTIN BRIMMER.

FRANK HILL SMITH.

J. ELLIOT CABOT.

F. P. VINTON.

FREDERIC CROWNINSHIELD.

GEO. W. WALES.

GEORGE FULLER.

CHARLES G. LORING,

Secretary.

Jury.

AUGUSTUS ST. GAUDENS, *Chairman.*

TRUMAN H. BARTLETT.

S. R. KOEHLER.

MISS ELIZABETH H. BARTOL.

WILLIAM L. PICKNELL.

J. FOXCROFT COLE.

ARTHUR ROTCH.

FREDERIC CROWNINSHIELD.

EDWARD A. SILSBEE.

DANIEL C. FRENCH.

FREDERICK P. VINTON.

GEORGE FULLER.

Committee for Hanging.

J. FOXCROFT COLE.

MISS E. H. BARTOL.

FREDERICK P. VINTON.

FREDERIC CROWNINSHIELD.

The Jury, by ballot, graded the paintings in three classes, and instructed the Committee, in their hanging, to indicate the division.

FOURTH ANNUAL EXHIBITION
OF
CONTEMPORARY AMERICAN ART.

PAINTINGS.

RALPH W. CURTIS, Venice.

1. The Sirocco.

For Sale.

EMIL CARLSEN, Boston.

2. Still Life.

WILLIAM PRESTON PHELPS, Lowell, Mass.

3. Midsummer.

For Sale.

MRS. LOUISE B. FIELD, Boston.

4. Grapes. (Decorative panel.)

For Sale.

J. B. JOHNSTON, Boston.

5. View in Dorchester.

Thos. Wigglesworth.

MISS ANNIE C. NOWELL, Boston.

6. Portrait.

Mrs. M. C. Tolman.

JOHN R. STITES, New York.

7. September.

For Sale.

GEORGE FULLER, Boston.

8. Portrait of a Girl.

F. E. Clarke, Lawrence.

1520
H6

CHRISTOPHER P. CRANCH, Cambridge.

9. Venice.

For Sale.

CHAS. E. L. GREEN, Boston.

10. Scene at Waverly, Mass.

For Sale.

OTTO GRUNDMANN, Boston.

11. A Hindoo Study.

F. C. WELSCH, Baden-Baden.

12. Venice.

M. Brimmer.

CHAS. SPRAGUE PEARCE, Paris.

At the Salon of '83 Mr. Pearce was given a medal; he exhibited this painting and one other.

13. A Prelude.

Francis Bartlett.

MRS. SARAH WYMAN WHITMAN, Boston.

14. Rhododendrons. (Decorative panel.)

For Sale.

WM. FORMBY HALSALL, Boston.

15. Morning.

For Sale.

HENDRICKS A. HALLETT, Boston.

16. Old House near Everett, Mass.

For Sale.

MISS HELEN M. KNOWLTON, Boston.

17. Beach.

For Sale.

MISS H. FRANCES OSBORNE, Peabody, Mass.

18. Nanepashemet.

For Sale.

WM. STONE, Cambridge.

19. Richmond Glen.

20. Willows.

D. C. French.

21. Richmond Schoolhouse.

JACOB WAGNER, Boston.

22. Stony Brook.

For Sale.

J. CARROLL BECKWITH, New York.

23. Study of a Head.

For Sale.

MISS MARY L. STONE, New York.

24. "Here come Three Knights out of Spain."

For Sale.

WALDO GAMALIEL BEAMAN, Boston.

25. Warren's Hill, Westminster, Mass.

MISS EDITH M. HOWES, Boston.

26. An August Garden.

For Sale.

MISS ANNETTE P. ROGERS, Boston.

27. Spring-time at West Newbury.

For Sale.

J. FOXCROFT COLE, Boston.

28. Spring, New England.

For Sale.

F. B. CHADWICK, Boston.

29. Breton Girl.

Mrs. C. C. Chadwick.

CARL WEBER, Philadelphia.

30. View in the Valley of the Schuylkill. *Harrison Earle.*

For Sale.

FREDERIC P. VINTON, Boston.

31. Portrait of Augustus Flagg, Esq. *Augustus Flagg.*

F. B. DE BLOIS, Boston.

32. Bay of Cancale, Coast of Brittany.

For Sale.

HUGH BOLTON JONES, New York.

33. Near Annisquam, Mass.

For Sale.

MRS. SARAH WYMAN WHITMAN, Boston.

34. Evening on West Beach.

For Sale.

MISS MARIE BIGELOW, Newport.

35. Study of Apple-Blossoms. (Decorative panel.)

For Sale.

WALTER GAY, Paris.

36. Girl Knitting.

Arthur W. Blake.

MISS CAROLINE AMELIA CRANCH, Cambridge.

37. Portrait of Dr. F. H. Hedge.

FREDERIC CROWNINSHIELD, Boston.

38. Portrait.

CHAS. HENRY MILLER, New York.

39. At the Head of a Bay.

For Sale.

CLEMENT R. GRANT, Boston.

40. Portrait.

MRS. E. HILMA CHADWICK, Boston.

41. Breton Fisher-Girl.

Mrs. C. C. Chadwick.

S. SALISBURY TUCKERMAN, Boston.

42. Old Houses at Katwijk, Holland.

For Sale.

JOHN LA FARGE, New York.

43. Boy with Flute.

Edw. W Hooper.

CHARLES H. DAVIS, Paris.

44. A Gray Day in June, Fleury, France.

Doll & Richards.

For Sale.

CLEMENT R. GRANT, Boston.

45. Evening.

For Sale.

ABBOTT H. THAYER, New York.

46. Portrait of a Lady. *F. O. French.*

BENONI IRWIN, New York.

47. Portrait of H. W. Crapo.

MISS SARAH J. EDDY, Providence.

48. Study of Young Girl.

MISS ELIZABETH BOOTT, Boston.

49. Portrait.

JOHN S. SARGENT, Paris.

50. Portrait of a Lady. *Mrs. Eleanor Jay Chapman.*

BEN FERRIS GILMAN, Philadelphia.

51. Early Spring in the Forest of Fontainebleau.

For Sale.

LOUIS RITTER, Boston.

52. Chrysanthemums. *G. O. Shattuck.*

S. M. EAMES, Bridgeport, Conn.

53. Study of Still Life.

For Sale.

JOHN J. REDMOND, Salem.

54. Study Head.

HENDRICKS A. HALLETT, Boston.

55. Norman's Woe from the Chasm, Magnolia.

For Sale.

LEON DELACHAUX, Philadelphia.

56. Playing with Puss. *Harrison Earle.*

For Sale,

MISS MARIE BIGELOW, Newport.

57. Study of Cherokee Roses.

For Sale.

MISS ELIZABETH BOOTT, Boston.

58. Baby Tom. *Mrs. T. Blagden.*

MRS. FRANCES C. HOUSTON, Boston.

59. Carlotta.

T. ROBINSON.

60. Dutch Fishing Boats.

Edw. W. Hooper.

MISS EDITH M. HOWES, Boston.

61. A New England Interior.

OTTO H. BACHER, Cleveland.

62. Sunshine. (Street in Chioggia.)

For Sale.

FREDERIC CROWNINSHIELD, Boston.

63. View in Richmond, Mass.

JOSEPH FOXCROFT COLE, Boston.

64. Abbajona River, Winchester.

For Sale.

BENONI IRWIN, New York.

65. Portrait of H. Herkomer.

ANDREW C. FENETY, Boston.

66. Portrait.

T. Remick.

JOHN LA FARGE, New York.

67. Portrait of a Boy.

Edw. W. Hooper.

JOHN S. SARGENT, Paris.

68. Portrait of a Child.

Mrs. Eleanor Jay Chapman.

CHAS. H. WOODBURY, Lynn, Mass.

69. A New England Hillside.

For Sale.

WM. P. PARMELEE, Jamaica Plain.

70. Saw-Mill at Kelleyville.

For Sale.

THOS. ROBINSON, Providence.

71. Landscape.

For Sale.

W. H. HILLIARD.

72. On the River at Pont-Aven.

For Sale.

F. B. DE BLOIS, Boston.

73. Midnight Mass, Christmas Eve, France.

For Sale.

CHAS. HENRY MILLER, New York.

74. A Gray Day on Long Island.

For Sale.

ALFRED ORDWAY, Boston.

75. Convalescent.

Thomas Wigglesworth.

WM. P. PARMELEE, Jamaica Plain.

76. Birches.

For Sale.

DANIEL STRAIN, Boston.

77. Les Deux Amis.

MISS MARY H. STARR, Boston.

78. French Peasant Girl.

For Sale.

THEODORE M. WENDEL.

79. Canale San Biazio, Venice.

For Sale.

FREDERIC CROWNINSHIELD, Boston.

80. Frankino, a portrait.

CHAS. A. WALKER, Boston.

81. A June Morning. Everett, Mass.

For Sale.

W. L. PICKNELL, Boston.

This painting received Honorable Mention at the Salon of 1880.

82. Route de Concarneau.

Fairman Rogers, Phila.

THEODORE M. WENDEL.

83. Bead-Stringers, Venice.

For Sale.

SYDNEY P. GUILD, Boston.

84. Morning on Lynn Marshes.

For Sale.

MRS. SARAH WYMAN WHITMAN, Boston.

85. "Song without Words."

BEN FERRIS GILMAN, Philadelphia.

86. Le Matin. Forest of Fontainebleau.

For Sale.

MISS ALICE HUNTINGTON, Cambridge.

87. Beach at Newport.

For Sale.

MISS ELLEN DAY HALE, Boston.

88. Beppo.

For Sale.

W. S. HASELTINE, Rome.

89. Courtyard in Taormina.

M. Brimmer.

CHARLES H. DAVIS, Paris.

90. "La Plaine."

For Sale.

Doll & Richards.

Mlle. A. DE BANUELOS, Paris.

91. Italian Boy.

M. Brimmer.

JACOB WAGNER, Boston.

92. Lawrence Farm, Groton.

For Sale.

ERNEST LONGFELLOW, Cambridge.

93. Stormy Day. Capri.

JACOB WAGNER, Boston.

94. Morning.

For Sale.

WM. H. CHURCHILL, JR., Paris.

95. Spring-time.

For Sale.

Doll & Richards.

ARTHUR QUARTLEY, New York.

96. After Rain.

For Sale.

GEORGE WILLIAM WHITAKER, Providence, R. I.

97. Fruit.

For Sale.

WM. P. W. DANA, Paris.

98. A Doubtful Welcome.

For Sale.

FRANCIS B. CHADWICK, Boston.

99. Study of a Head.

Dr. Jas. R. Chadwick.

MISS ANNA P. DIXWELL, Jamaica Plain.

100. Kavanagh.

For Sale.

J. CARROLL BECKWITH, New York.

101. Study.

T. V. CHOMINSKI, Boston.

102. Italian Boy.

For Sale.

MRS. ALICE MACHADO OSBORNE, Peabody, Mass.

103. Panel, Snowball.

For Sale.

MISS SARAH J. EDDY, Providence.

104. Portrait of Mrs. Amarancy Paine Sarle.

CHAS. G. DYER.

105. St. Marks.

Mrs. Gardner Brewer.

F. K. M. REHN, New York.

106. Bass Rocks, Cape Ann.

For Sale.

LOCKWOOD DE FOREST, New York.

107. The Wreck.

For Sale.

F. DUVENECK.

108. Portrait of a Lady.

Miss Boott.

OTTO GRUNDMANN, Boston.

109. Portrait of a Young Lady.

Family of the late Mrs. B. A. Gould.

ELIZABETH BOOTT, Boston.

110. Roses.

For Sale.

THOMAS EAKINS, Philadelphia.

111. John Brinton, Professor of Surgery, Jefferson Med.
College of Penn. *Dr. Brinton.*

I. M. GAUGENGIGL, Boston.

112. A Quiet Afternoon.

H. C. Sherburne, Concord, N. H.

W. GEDNEY BUNCE, New York.

113. Venetian Sails.

For Sale.

LEON DELACHAUX, Philadelphia.

114. "Which hand will you have?"

Harrison Earle.

For Sale.

MRS. E. HILMA CHADWICK, Boston.

115. On the Beach at Concarneau. *Dr. Jas. R. Chadwick.*

W. P. W. DANA, Paris.

116. The Seaside Harvest, Brittany.

MISS ALICE HUNTINGTON, Cambridge, Mass.

117. Sand-Hills, Newport, R. I.

For Sale.

W. A. J. CLAUS, Boston.

118. Portrait.

Mr. J. Horswell.

MISS H. FRANCES OSBORNE, Peabody, Mass.

119. Willows in May.

For Sale.

MISS PHOEBE A. JENKS, Boston.

120. Portrait of Mrs. J. L. Colby.

Mr. J. L. Colby.

JOHN ROBINSON TAIT, Baltimore.

121. Norwegian Fjord.

For Sale.

S. SALISBURY TUCKERMAN, Boston.

122. A Dutch Pinkie.

For Sale.

HENRY SANDHAM, Boston.

123. A Sunny Path by the River.

For Sale.

OTTO H. BACHER, Cleveland.

124. Madonna. (Chioggia.)

For Sale.

W. M. HARNETT, Paris.

125. A Royal Dessert.

For Sale.

WATER COLORS.

MISS EDITH M. HOWES, Boston.

125 A. Green Pastures.

For Sale.

MISS MARY L. STONE, New York.

126. The Stage-Coach.

For Sale.

MRS. ELIZABETH F. PARKER, Boston.

127. Gray Morning, Beverly.

For Sale.

MISS CORNELIA W. CONANT, Brooklyn, N. Y.

128. In the Garden.

For Sale.

S. P. R. TRISCOTT, Boston.

129. Road at Arichat, Cape Breton.

For Sale.

WILLIAM TUDOR, Boston.

130. A Georgia Snow Scene.

For Sale.

131. Winter Evening at the South.

For Sale.

ARTHUR ROTCH, Boston.

132. View in Cairo.

S. R. BURLING, Providence, R. I.

133. Spreading Linen.

For Sale.

MISS MARY H. STARR, Boston.

134. Rocks at Concarneau.

For Sale.

CHAS. HERBERT MOORE, Cambridge.

135. Old Roofs. Simplon. *Denman W. Ross, Esq.*

CHAS. SEDGWICK MINOT, Boston.

136. La Grève de San Michel.

CHAS. A. WALKER, Boston.

137. May.

For Sale.

CHAS. WESLEY SANDERSON, Boston.

138. Near Dorchester, Mass.

For Sale.

MRS. LEVERETT BRADLEY, Gardiner, Me.

139. Spring Afternoon.

For Sale.

RALPH W. CURTIS, Venice.

140. Sketch in Venice.

Edward Jackson.

MRS. ELLEN STURGIS DIXEY, Lenox, Mass.

141. House of Pilate, Seville.

MISS ALICE HINDS, Boston.

142. Study of Asters.

S. P. R. TRISCOTT, Boston.

143. Hillside, Arichat, C. B.

For Sale.

144. Morning, Arichat, Cape Breton.

For Sale.

MISS LILIAN GREENE, Boston.

145. Study of Poppies.

MISS ELLEN ROBBINS, Boston.

146. Cherry-Blossoms.

EDWARD C. CABOT, Brookline.

147. Sketch. Brookline, Mass.

For Sale.

ARTHUR ROTCH, Boston.

148. Churchyard, Dorset Valley, England.

WINSLOW HOMER, New York.

149. Going Berrying.

H. D. Chapin.

150. Girl with a Letter.

Edw. W. Hooper.

151. Calm at Cape Ann.

Edw. W. Hooper.

MISS ALICE HINDS, Boston.

152. Study of Quinces.

CHARLES HOWARD WALKER, Boston.

153. Alcazar. Seville.

154. Chapel, St. Marks. Venice.

MISS L. B. HUMPHREY, Boston.

155. Autumn.

For Sale.

R. M. BAILEY, JR., Boston.

156. My Studio.

157. Crane and Bull.

The Artist.

For Sale.

F. K. M. REHN, Philadelphia.

158. Beach at Nahant, Mass.

FREDERIC CROWNINSHIELD, Boston.

159. Girl in Sunlight.

160. Thistle.

THOMAS EAKINS, Philadelphia.

161. Mending the Net.

For Sale.

EDWARD C. CABOT, Brookline.

162. Monadnock Mountain from Peterboro', N. H.

For Sale.

HENRY SANDHAM, Boston.

163. Weeds and Rocks.

For Sale.

164. San Carlos Mission, Monterey.

For Sale.

165. The Don.

For Sale.

S. R. BURLEIGH, Providence, R. I.

166. "And ever the great bell overhead
Boom'd in the wind a knell for the dead."

MORRIS.

For Sale.

MISS ANNIE C. NOWELL, Boston.

167. Wild Roses.

For Sale.

MISS ADELAIDE E. WADSWORTH, Boston.

168. Marshes. Magnolia.

For Sale.

MRS. LOUISA CROWNINSHIELD BACON, Boston.

169. A Country Interior.

170. Sketch at Mattapoisett.

RUDOLPH F. BUNNER, New York.

171. Day Dreams.

For Sale.

MISS M. H. WHITWELL, Boston.

172. Study of Pines.

For Sale.

CHAS. A. WALKER, Boston.

173. Sheep at Home.

For Sale.

HARRY ALLCHIN, Catskill, N. Y.

174. On the Berkshire Downs, England.

GEORGE WILLIAM WHITAKER, Providence, R. I.

175. St. Georges-on-the-Marne, France.

For Sale.

MRS. ELIZABETH F. PARKER, Boston.

176. Hospital Point at Low Tide.

For Sale.

MISS JEANIE L. SOUTHWICK, Worcester.

177. Study of White Poplar Trunks.

For Sale.

MISS SARAH FORBES, Milton, Mass.

178. The Mission Church of Santa Barbara, California.

W. S. BUCKLIN, Red Bank, N. J.

179. Afternoon in November.

For Sale.

FRANK FOWLER, New York.

180. An Ideal Head.

For Sale.

MISS JEANIE L. SOUTHWICK, Worcester.

181. Yellow Roses.

For Sale.

CHARLES WALTER STETSON, Providence, R. I.

182. The Bridge to the "Island." Grand Pré, N. S.

For Sale.

183. Sunset at Mashapaug.

For Sale.

184. Ebb-Tide. Basin of Minas, Grand Pré, N. S.

For Sale.

JOHN LA FARGE, New York.

185. Moonlight over Snow.

Edw. W. Hooper.

THOMAS FRANCIS WAINEWRIGHT, Boston.

186. Morning on the Dorchester Hills.

MRS. LEVERETT BRADLEY, Gardiner, Me.

187. Hallowell. Kennebec River.

For Sale.

MISS L. B. HUMPHREY, Boston.

188. Still Life.

For Sale.

189. Summer.

For Sale.

RALPH W. CURTIS, Venice.

190. Street Scene in Venice.

Edward Jackson.

MISS LILIAN GREENE, Boston.

191. Study of Hollyhocks.

EDWARD C. CABOT, Brookline.

192. Meadows. Nubanusett River, Peterboro', N. H.
For Sale.

MRS. ELIZABETH F. PARKER, Boston.

193. Study of Rocks.
For Sale.

MISS SARAH FORBES, Milton, Mass.

194. Six-Mile Creek, Florida.

MISS MARY EVERETT JOSLYN, Boston.

195. Street in Concarneau, France.
For Sale.

FRED'K BAYLIES ALLEN, Boston.

196. Rocks in Fog. Bar Harbor, Me.

Francis R. Allen.

S. P. R. TRISCOTT, Boston,

197. Arichat, Cape Breton. A.
For Sale.

CHAS. SEDGWICK MINOT, Boston.

198. Les Pierres de Carnac.

MRS. LOUISE B. FIELD, Boston.

199. Grapevine.
For Sale.

MISS L. B. HUMHHREY, Boston.

200. Burr Baskets.
For Sale.

MRS. J. LEWIS STACKPOLE, Boston.

201. Rocks at the Glades. *Glades Club.*

DRAWINGS.

MISS HELEN M. KNOWLTON, Boston.

202. Wood Interior.

For Sale.

FREDERIC CROWNINSHIELD, Boston.

203. Head.

CHAS. H. WOODBURY, Lynn, Mass.

204. Revere Marshes. (Charcoal.)

For Sale.

MISS MARIE BIGELOW, Newport.

205. A Brown Study. (Charcoal sketch.)

For Sale.

206. Waiting. (Charcoal sketch.)

For Sale.

MISS ALICE M. CURTIS, Boston.

207. Schooners at Anchor.

For Sale.

FREDERIC CROWNINSHIELD, Boston.

208. Wood Interior.

MISS BERTHA VON HILLERN, Boston.

209. Evening, Study of an Old Oak. North Mountain, Va.

For Sale.

EDWARD H. BARNARD, Boston.

210. Head Harbor. Isle au Haut.

For Sale.

MISS ELLEN DAY HALE, Boston.

211. Hall of the Two Sisters, Alhambra.

For Sale.

MISS ELIZABETH H. BARTOL, Boston.

212. Naushon.

213. Cedar at Manchester.

214. Study of a Girl.

MISS ALICE HINDS, Boston.

215. Head.

LOUIS DAVID ARATA, New York.

216. Dog.

For Sale.

MISS FANNY ALEXANDER, Florence.

217. St. Christopher.

Dr. Jas. R. Chadwick.

218. La Sorellaccia.

A Legend as related by the mountain people in the country about Boscolungo.

Mrs. Quincy A. Shaw.

MINIATURES.

WM. E. GILMAN, Chelsea, Mass.

219. Miniature Portrait on Ivory.

Wm. O. Haskell, Jr.

220. Miniature Portrait on Ivory.

Wm. A. Hovey.

SCULPTURE.

AUG. ST. GAUDENS, New York.

221. Medallion Portrait of Mr. S. G. Ward.

MISS ELIZABETH H. BARTOL.

222. Medallion Portrait. (Terra Cotta.)

OLIN L. WARNER, New York.

223. Model of Bust of Jno. I. Blair of New Jersey, for
Iowa College, Grinnell, Iowa.

TRUMAN H. BARTLETT, Boston.

224. Bust of the Late Prof. Wm. B. Rogers. (In bronze.)
Mrs. Wm. B. Rogers.

DANIEL C. FRENCH, Concord, Mass.

225. Portrait Bust.

C. E. DALLIN, Charlestown.

226. Paul Revere.
227. Portrait Bust.

ADELINE GATES, Paris.

228. Terra Cotta Vase.
229. Plaster Bust.

R. E. BROOKS, Boston.

230. Terra Cotta Vase.

Mr. Bussell.

THOMAS BALL, Florence.

231. Statuette Group of John Adams and Thos. Jefferson.
232. The Mercury of the Revolution.
For Sale.

P. W. BARTLETT, Paris.

233. Sketch of a Crocodile. (In bronze.)
For Sale.

234. Group of Rabbits. (Bronze.)

For Sale.

AUGUSTUS ST. GAUDENS.

235. Medallion portrait of W. L. Picknell. (In bronze.)
W. L. Picknell.

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ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

300. Washington. The "Athenæum" Head.

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned

to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist. The most important of them, the "Gibbs" Washington, is catalogued below.

301. Martha Washington.

Painted at the same time as the above.

302. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

303. The "Gibbs" Washington.

Its owner thus writes : —

"The 'Gibbs' Washington represents the first sitting of Washington to Stuart, in September, 1795, showing the *right* side of Washington's face. Stuart rubbed out the principal picture at this sitting, but informed his friend, Col. George Gibbs, to whom he sold the present picture, that it was on the easel at the same time, and was touched from life. The individuality and careful handling of the 'Gibbs' Washington confirm this tradition. The Vaughan picture, and two others, — one in this country and one in England, — show also the *right* side of Washington's face. The 'Gibbs' Washington is characterized by dignity, as well as benignity of expression. The mouth is less constrained than in the pictures from the later sittings. The picture has remained in the same family connection since it left the hands of Stuart. It was sold by Col. George Gibbs to his sister, Mrs. William Ellery Channing, by whom it was given to her son, the present owner, Dr. William F. Channing, of Providence, R. I."

304. General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

305. Hon. Josiah Quincy, Mayor of Boston, 1823-1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

307. Bishop Cheverus.

Mrs. Horatio Greenough.

308. Mrs. N. Coffin.

Nathan Appleton.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

309. Portrait of Gilbert Stuart.

Athenæum.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

310. Portrait of Col. Josiah Quincy. 1769.

The Misses Quincy.

311. Portrait of John Hancock.

From Faneuil Hall.

312. Portrait of Samuel Adams.

From Faneuil Hall.

313. Portrait of John Greene.

Mrs. L. Terry.

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

316. John Adams.

Athenæum.

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

317. Judge Edmund Quincy.

UNKNOWN.

318. Portrait of Irving.

Athenæum.

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome; opened a studio in Boston, but afterwards settled in New York, where he died.

319. Portrait of Daniel Webster.

Mrs. Moulton.

For sale.

J. B. GREUZE.

320. Portrait of Franklin.

Athenæum.

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy.

Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

321. Portrait of John Quincy Adams. *From Faneuil Hall.*

G. STUART NEWTON. (See No. 316.)

322. Portrait of Samuel Appleton. *T. G. Appleton.*

F. WALKER.

323. Portrait of Washington Allston. Painted in London about 1807. Bequest to the Museum from John E. Allston.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

324. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.

325. Isaac of York. *Athenæum.*
Ivanhoe.

326. Sketch of a Polish Jew. *Athenæum.*

327. Moonlight. *Wm. Sturgis Bigelow.*

328. Landscape.
Gift of Wm. H. Sumner to the *Athenæum.*
Painted when at college.

330. The Flight of Florimel. *Mrs. Baldwin.*
Faery Queen.

331. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.

— W. A.

333. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Museum of Fine Arts. Purchased.
334. Portrait of Benjamin West, P. R. A. *Athenæum*.
The head painted in London, 1814; drapery and background added in 1837, Cambridge.
335. Portrait of John Harris. Gift of Miss Harris.

TITIAN (Tiziano Vecellio da Cadore): b. at the Castle of Cadore, in the Friuli, 1477; d. 1576.

A pupil with Giorgione of Gentile and Giovanni Bellini at Venice. His works are very numerous, and are scattered throughout Europe, in all the royal collections and the most celebrated private galleries. He is considered the greatest master of coloring whom the world has produced, but did not attain the same eminence in design. As a portrait painter he was incomparable, and his portraits are very numerous. His principal works are at Venice and Madrid.

336. Marriage of St. Catherine.

This picture was formerly in the Barbarigo collection of Venice. About the year 1820, it passed into a collateral branch of that family. It will be remembered that in 1850, from the remains of this collection, the Emperor of Russia laid the foundation of the gallery now known as the Hermitage, St. Petersburg. The picture has always been considered genuine, and entered in the printed insurance lists and inventories as an unquestionably authentic Titian. The majority of the pictures of Titian in the Barbarigo collection were obtained from his son Pomponio Vecellio, who sold all the effects left by his father to Christopher Barbarigo, descendant of Doge *Marco*. The latter was patron of Titian.

T. C. Felton.

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size. He painted in both oil and fresco, and mostly figure pieces, although he excelled also in landscape and portraiture.

337. The Adoration of the Magi.

This painting also from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

BONIFACIO VENEZIANO: a painter who flourished in the finest era of Venetian art; b. at Venice, about 1491; d. 1553.

A pupil of Palma Vecchio, and a student of the works of Titian, whose coloring he closely approached in excellence. Many large works by him exist in the churches and public buildings of Venice.

338. Adoration of the Magi.

Formerly in the Schönborn gallery of Vienna, brought by one of the Counts of Schönborn to Venice about 1840. Very similar to several in the Venetian Academy, and always considered very characteristic of Bonifacio.

T. C. Felton.

VENETIAN SCHOOL.

339. The Virgin and St. Francis. *T. G. Appleton.*

PARIS BORDONE.

340. Virgin and Child with St. Francis. *T. C. Felton.*

TINTORETTO.

341. Deposition from the Cross. *T. G. Appleton.*

SCHOOL OF PERUGINO.

342. Head of St. Sebastian. *T. C. Felton.*

NICHOLAUS DA VOLTRI. On wood.

343. Madonna and Child, Donor in Adoration.

Siret gives the date of birth of this artist as 1417, and states that he was the only eminent artist that Genoa produced. (Voltri is a small town close to Genoa.) According to a note of the late Federigo Querci della

Rovere, of Venice, the proper dates are 1491-1530. According to the same note, the present picture is mentioned as an almost if not quite unique specimen of this artist.

T. C. Felton.

LUCA GIORDANO (?).

344. Charity.

Frank Hill Smith.

LUCA GIORDANO, Naples: b. 1632; d. 1705.

345. The Eucharist.

Gift of Mrs. Thies.

Ascribed to TINTORETTO. (See No. 337.)

346. Head of a Man. Bequest of Stephen H. Perkins.

POLIDORO DA CARAVAGGIO, Attributed to.

347. The Three Graces. From Raphael's fresco in the Farnesina, Rome. In the original, the figures are undraped.

J. E. Freeman.

TINTORETTO. (See No. 337.)

348. Sketch for the Last Supper in San Giorgio Maggiore.

T. C. Felton.

PASQUALINO VENEZIANO.

349. Madonna and Child.

T. C. Felton.

GERMAN SCHOOL (?).

350. Christ Crowned with Thorns.

T. C. Felton.

GRIMANI. Hubert Jakobsz: b. Delft, 1599; d. 1629. Assumed in Venice the name of his patron Doge, Grimani.

352. Head of a Girl.

Athenæum.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

353. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485.

Q. A. Shaw.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian state.

354. The Scourging of Christ. *Q. A. Shaw.*

ORIZZONTI. (So called.) Johannes F. van Bloemen.

355 and 356. Landscape. *Frank W. Loring.*

VENETIAN SCHOOL.

357. A Head. *T. C. Felton.*

CARLO MARATTI. (See No. 431.)

358, 359. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by Mario dei Fiori. From Palazzo Rospigliosi.

F. W. Loring.

PARMEGGIANO (Francesco Mazzuoli): b. Parma, 1503; d. 1540.

360. Head of a Woman. *F. W. Loring.*

EARLY ITALIAN SCHOOL (on panel, in tempora).

361. St. Veronica displaying the likeness of Christ on the handkerchief.

Gift of Nathan Appleton.

J. C. PFORR.(?) School of Wouverman.

362. Horsemen before a Castle. *T. G. Appleton.*

The paintings grouped together, Nos. 363 to 372, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

363. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox sus-

pendent at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, *Catalogue raisonné*, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

364. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

365. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old

man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

366. *The Jealous Husband.* [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

367. *Soap-bubbles.* [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

ACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

368. *Skirt of the Forest.* [1121.]

A marsh extends over all the foreground and in the distance

towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

369. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

370. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which

is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

371. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

372. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

For sale.

SECOND PRINT ROOM.

The drawings and studies numbered as follows are hung above the cases of the Second Print Room.

PAUL DELAROCHE.

550. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See No. 324.)

Sketches, unfinished oils, etc.

551. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

552. Dido and Anna. Study for 568.

553. Landscape.

554. Titania's Court. An outline.

555. Ship at Sea. Sketch in chalk.

556. Same. Small size, study in oil.

557. Christ healing the Sick. First Study.

558. Death of King John.

559. Head of a Woman in profile.

560. Study for Belshazzar's Feast.

561. "A Troubadour."? Girl in male costume.

562. Lover playing on a Guitar.

563. A Sibyl.

564. Copy of Rubens's Cupid playing with the helmet of Mars.
565. A Sibyl. Outline in chalk. Life size.
566. Heliodorus driven from the Temple. Sketch in chalk.
567. Study for a Portrait of Loammi Baldwin.

Mrs. Baldwin.

568. Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

THE GRAY COLLECTION OF ENGRAVINGS.

Cases I to XXI.

REMBRANDT VAN RYN: b. near Leyden, 1606; d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection*. Cases 1 to 9.

Case I.

1. The Blind Fiddler led by his Dog. 2d state. B. 138
2. Christ driving the Money-Changers from the Temple. Between 1st and 2d state. B. 69
3. Rembrandt, bust in an oval. 3d state. B. 23
4. Virgin and Child in Clouds. Early impression. B. 61
5. The Triumph of Mordecai. Fine impression, full of burr. B. 40
6. A Beggar Couple by a Mound. Between 3d and 4th states. B. 165
7. Rest n Egypt. Delicate impression. B. 58
8. Descent from the Cross: a night piece. B. 83
9. Descent from the Cross: a sketch. B. 82
10. Ecce Homo. 1st state of the finished plate. B. 77

Case II.

11. Christ and the Samaritan Woman. 1st state. B. 71
12. The Presentation in the Temple. Early impression. B. 51

13.	The Good Samaritan.	B. 90
14.	Christ disputing with the Doctors.	B. 64
15.	Abraham sending away Hagar.	B. 30
16.	The Tribute Money. 3d state.	B. 68
17.	Abraham entertaining the Three Angels.	B. 29
18.	Abraham's Sacrifice.	B. 35
19.	The Return of the Prodigal Son.	B. 19
20.	The Deposition from the Cross. 2d state.	B. 81

Case III.

21.	A Man playing Cards.	B. 136
22.	The Same, retouched.	
23.	Christ Preaching, called "Le petit La Tombe." 2d state.	B. 67
24.	Coppenol. The Large Portrait. Superb im- pression; very rich.	B. 283
25.	A Beggar Family before the Door of a House.	B. 176
26.	The Persian.	B. 152
27.	The Nail Cutter, or Bathsheba.	B. 127

Case IV.

28.	Portrait of an old woman sitting with her hands crossed before her, looking to the right.	B. 343
29.	Portrait of an old woman sitting with her hand on her breast. 2d state.	B. 348
30.	The Crucifixion: an oval plate.	B. 79
31.	Jacob lamenting the Death of Joseph.	B. 38
32.	The Flight into Egypt: a night piece. 2d state.	B. 53
33.	The Star of the Three Kings: a night piece.	B. 113
34.	St. Jerome in his Chamber: a night piece. 2d state.	B. 105
35.	The Scholar meditating by his Lamp. 3d state.	B. 148
36.	Death of the Virgin.	B. 99

37. Our Lord Crucified between the two Thieves.

"The Three Crosses." 3d state.

B. 78

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

38. St. Jerome kneeling.

B. 102

39. St. Jerome sitting by a Tree.

B. 100

40. A Jew with a High Cap.

B. 133

41. A Pole with Cane and Sword. 2d state.

B. 141

Case VI.

42. Oriental Head, — called the portrait of Cats. B. 286

43. Jan Lutma. 2d state.

B. 276

44. The same, with more work. 2d state.

B. 276

45. Renier Ansloo

B. 271

46. Clement de Jonghe. 1st state.

B. 272

47. Cornelius Silvius.

B. 280

48. Man with a Square Beard and Split Fur Cap.

B. 265

49. Old Man with a Large Beard and Fur Cap. B. 262

50. Christ healing the Sick. Called the Hundred-Guilder Piece. 1st state. B. 74

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the back ground over the Saviour's head.

51. The same. 2d state. B. 74

With additional work by Rembrandt before the re-touch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins; but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

Cases V. and VII.

52. A Man under a Trellis. B. 257
 53. A Young Couple walking, surprised by Death. B. 109
 54. A Young Man musing. B. 268
 55. A Woman sitting before a Stove. 4th state. B. 197
 56. Uytenbogaert "The Gold-Weigher." 2d state. B. 281
 57. "The Burgomaster Six." B. 285, between 1st and 2d states.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite, to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction,

but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

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|-----|--|--------|
| 58. | Head of Rembrandt, with Frizzled Hair. | B. 8 |
| 59. | Bust of Rembrandt, with Fur Cap and Robe. | B. 14 |
| 60. | Old Man with Bald Head. 2d state. | B. 324 |
| 61. | Old Man with Large Beard and Fur Cap. | B. 312 |
| 62. | Doctor Faustus. | B. 270 |
| 63. | Woman preparing to Dress after Bathing.
2d state. | B. 199 |
| 64. | Young Haaring. 4th state. | B. 275 |

CASE VIII.

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|-----|--|--------|
| 65. | Landscape, with a Mill, a Sail seen above a Cottage. | B. 226 |
| 66. | Rembrandt's Mill. | B. 233 |
| 67. | "The Three Trees,"—landscape. | B. 212 |
| 68. | St. Catherine, frequently called "The Little Jewish Bride." | B. 342 |
| 69. | Abraham caressing Isaac. | B. 33 |
| 70. | Head of an Old Woman, called "Head of Rembrandt's Mother." 2d state. | B. 351 |
| 71. | Return from Egypt. | B. 60 |
| 72. | Landscape, with a Sportsman. 1st state. | B. 211 |
| 73. | A Village by the High Road,— "Les Trois Chaumieres." 1st state. | B. 217 |
| 74. | Landscape, with a Draughtsman. | B. 219 |
| 75. | The Negress. | B. 205 |

Case IX.

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|-----|---------------------------------|--------|
| 76. | The Annunciation. 3d state. | B. 44 |
| 77. | The Stoning of St. Stephen. | B. 97 |
| 78. | The Pancake Woman. | B. 124 |
| 79. | Landscape, with a Cow Drinking. | B. 237 |
| 80. | Rembrandt and his Wife | B. 19 |

Cases X. to XIX.

Nos. 81 to 151. Seventy-one plates of the *Liber Studiorum*,
by J. M. W. Turner. Etching and mezzotint.
Gray Collection.

Cases XX., XXI.

Etchings by Francis Seymour Haden. *Gray Collection.*

Cases XXII., XXIII., XXIV.

Engravings on wood by American artists. *Museum.*

Case XXV.

Calais Pier. Etched by F. Seymour Haden, after Turner.
Gray Collection.

Cases XXVI., XXVII., XXVIII.

Etchings by American etchers. *Museum.*

Cases XXX to XXXIX.

Photographs taken by Adolphe Braun, from drawings by the
old masters. *Boston Athenæum.*

FIRST PRINT ROOM.

The Engravings hung in frames upon the walls of the FIRST PRINT ROOM were bequeathed by Mr. CHARLES SUMNER.

CASES 41 TO 67.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

IN THE HALL.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON.

401. Belshazzar's Feast.

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for

thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear. *Athenæum.*

JOHN SINGLETON COPLEY. (See No. 310.)

403. Portrait of Thos. Cary. *Thos. G. Cary.*

J. B. BLACKBURN.

404. Portrait of Col. Jonathan Warner, of Portsmouth,
N. H.

Purchased.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Württemberg, mourning over the
body of his son. *Athenæum.*

J. SINGLETON COPLEY. (See No. 310)

407. Portrait of Patrick Tracy. *P. T. Jackson.*

408. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery. *Athenæum.*

410. Interior of St. Peter's. *Athenæum.*

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem.
Athenæum.

CHARLES LE BRUN. (See No. 430.)

413. Alexander and Diogenes. *J. G. Farwell.*
For Sale.

WM. E. MARSHALL.

416. Portrait of Abraham Lincoln. *The Artist.*

JOHN TRUMBULL.

417. The Sortie from Gibraltar, Nov. 27, 1781.
Athenæum.
Engraved by Sharp.

MISS HELEN M. KNOWLTON.

419. Portrait of Wm. M. Hunt. *The Artist.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- 423, 424. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

427. Madonna della Seggiola.
Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

430. Alexander and Thalestris.

J. G. Farwell.

For sale.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria.

Athenæum.

BOTTICELLI.

432. Copy of.

Miss Draper.

THE DOWSE COLLECTION OF WATER-COLORS.

440 to 491. Painted for "*The British Gallery of Pictures.*"
Copies of the Old Masters then owned in Eng-
land. Bequeathed to the Athenæum by the late
Thomas Dowse.

CRAIG. (?)

440. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.

441. Diana and Acteon. After Titian.

CRAIG.

442. The Happy Shepherds. After Berghem.

443. Landscape. After Claude.

P. VIOLET.

444. Rachel secreting the Household Gods of Laban.
After P. da Cortona.

CRAIG.

445. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

446. Madonna and Child. After Raphael.

W. W. HODGSON.

447. Christ calling Peter and Andrew.
After Domenichino.

UNKNOWN.

448. The Story of Calisto. After Poussin.

SATCHWELL.

449. A Female Head. After Giotto.

CRAIG.

450. Landscape, with Figures. Mid-day.
After Claude Lorraine.

451. Landscape, Figures and Cattle.
After Paul Potter.

W. WESTALL.

452. Fête on the Water at Dort. Landing of Prince
Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

453. Lot and his Daughters. After Guido.

CRAIG.

454. A Windmill. After Rembrandt.

P. W. TOMKINS.

455. Madonna of the Veil; Madonna, Child, and St. John. After Raphael.

W. W. HODGSON.

456. Marriage of St. Catharine. After Parmigiano.

EVANS.

457. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

458. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

459. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

460. Interior of a Cottage. After A. Ostade.

T. UWINS.

461. St. Amand receiving St. Babo into his Abbey. After Rubens.

EUSEBI.

462. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

463. The Woman taken in Adultery. After Rubens.

CRAIG.

464. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

465. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

466. Madonna and Child. After Correggio.

467. Girl with a Horn-Book. After Schidone.

468. Madonna, Infant Christ, and St. John. After A. del Sarto.

469. David with the Head of Goliah. After Guercino.

P. W. TOMKINS and ANSEL.

470. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

471. Danæe. After Titian.

P. W. TOMKINS and ANSEL.

472. Holy Family. After Paris Bordone.

W. W. HODGSON.

473. The Nativity. After Ghirlandajo.

474. Holy Family, with St. John. After Raphael.

475. Holy Family. After Raphael.

SATCHWELL.

476. Madonna, Infant Christ, and Saints.
After Cimabue.

W. W. HODGSON.

477. Madonna and Child. After Raphael.

P. W. TOMKINS.

478. Meeting of Mary and Elizabeth.
After S. del Piombo.

479. Jesus led from the Garden of Gethsemane
to the High Priest. After Guercino.

W. W. HODGSON.

480. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

481. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

482. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

483. Heads of Apostles. After Giotto.

P. VIOLET.

484. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

485. Holy Family with Elizabeth and St. John.
After A. del Sarto.

CRAIG.

486. Rachel secreting the Household Gods of Laban.
After Murillo.

UNKNOWN.

487. Baptism of Christ. After Domenichino.

CRAIG.

488. Death of Atilius Regulus. After Salvator Rosa.

489. Landscape, with Rainbow. After Rubens.

490. Landscape, with Figures. After Claude.

491. Landscape. After Gasper Poussin?

Nos. 440 to 491. THE DOWSE COLLECTION OF WATER
COLORS. (See above, No. 440.)

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf
School.

492. Storming of Teocalli, Mexico. *Amos Binney.*

JULES JOYANT.

493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. *Mrs. Horatio Greenough.*

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil
of the Chevalier Ainmuller and of Piloty. In 1876 he
was awarded the great medal of the Royal Bavarian
Academy of Fine Arts, for his "First Meeting of Mary
Stuart and Rizzio." This medal is the highest gift of
the Academy, and Mr. Neal the first American upon
whom it has been bestowed.

496. Interior of Westminster Abbey.

Mrs. Francis Cutting.

DR. WILLIAM RIMMER: 1816-1879.

500 to 512. Thirteen Drawings.

WILLIAM MORRIS HUNT.

Charcoals, Crayons, etc.

513. Portrait of Milton Sanford.

Gift of Mrs. Geo. W. Long.

514 to 527. Fourteen Drawings. Five of these lent by

Miss H. M. Knowlton.

JEAN FRANÇOIS MILLET.

528 to 548. Twenty-one Drawings, Water-Colors, etc.

Gift of Martin Brimmer.

WASHINGTON ALLSTON. (See No. 324.)

569. Storm at Sea, 1818.

The Ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.

Mr. S. Franklin Dexter.

570. Polyphemus groping for the Companions of Ulysses.
Drawn on shipboard.

Mrs. Baldwin.

571. } Tracings from the original picture of Jacob's
572. } Dream; at Petworth Castle.

573. Uriel in the Sun. Tracing from the picture at
Strafford House.

574. Una. Tracing from the outline of the painting
owned by Mrs. Hatch, Medford.

J. S. COPLEY. (See No. 310.)

575. Portrait of Mrs. John Scollay.

Miss Mary Ann Bigelow.

576. Original sketch for the portrait of Lord Mansfield.

Athenæum.

577. Study for a portrait of a gentleman. *Athenæum.*

578. Study for a portrait of a lady. *Athenæum.*

579. Study for a painting. Death of Major Pierson.

Athenæum.

G. STUART NEWTON. (See No. 316.)

Sketches made when a pupil of the Royal Academy,
1817.

580. Samuel Rogers.

581. H. Fuseli.

SCULPTURE.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.

Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, New York, 1880.

Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator.

4. Centaur.

} *Rimmer Estate.*

FRANZ XAVIER DENGLE, of Covington, Ky.: b. 1854; d. 1879.

Educated at Munich, teacher in the school at the Museum.

A group of casts and sketches given to the Museum by his father, F. X. Dengler.

5. Woman with a lady-bird.
6. The Sleeping Beauty.
7. Tristram and Iseult.
8. Caught.
9. Painting, Sculpture, and Architecture; three sketches of statues for the façade of the Museum.
10. Bust of Henry F. Farney.
11. Bust of C. C. Mooar.
12. The Pouting Boy.

BARON HENRI DE TRIQUETI, France, 1804-1874.

Studied with Hersent.

15. Dante and Virgil, half-figures in bronze.

Gift of Mrs. Edward Lee Childe.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

16. Figure of Christ bound to a column.

0 m. 90 cent. high.

NAPOLÉON JACQUES.

17. Bronze Bust of Peter the Great, Emperor of Russia.

0 m. 40 cent. high.

BRONZE MASK OF NAPOLEON.

18. From a cast taken by Dr. F. Antommarchi immediately after death.

THOMAS R. GOULD: b. Boston, 1818; d. Florence, 1881.

Studied under Seth Cheney, adopted sculpture as a profession in 1860.

19. Study for a Statue of Chas. Sumner.

Given by contribution.

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelins was founded at Paris towards the end of the 15th century by Jean Gobelins, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphael-esque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

Large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the

16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.

Gift of Moses Kimball.

PERSIAN RUG.

Alexander Cochrane.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 TO 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1 and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.

26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
 27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
 28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
 29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
 30. COPE, of cut velvet, green on green. Italian. 16th century.
 31. LETTER POUCH, with embroideries of silk and gold. 17th century, etc.
-

CASE 5.

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework, also various old samplers, etc.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk.
J. W. Paige.

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

CASES NOS. 7 TO 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young.*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.

LACES.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

OTHERS, the gift of *Mrs. Geo. W. Wales.*

See also *Cases 18, 19, 20, and 21.*

CASE 14.

LACES.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON.
Mrs. R. C. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

POINT DE VENICE. *Miss Howes.*

Three pieces of SPANISH LACE, eight EARLY ITALIAN, and
a SHAWL from CASHMERE. *Miss Griggs.*

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs,
blankets, etc., woven with various designs of grotesque
faces, figures of men, and birds; a few are painted;
also, some fantastical dolls. Gift of *E. W. Hooper.*

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Athenæum.*

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams.*

PILLOW-CASE of fine needle-work, embroidered in colored
silks. Venetian. *Mrs. Cleveland.*

EGYPTIAN SILKS. Patterns presented by *Emil Brugsch*,
Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift
of *Mrs. John L. Gardner.*

PINA HANDKERCHIEF. Gift of *Mrs. Wales.*

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF
INDIA. *Edward Atkinson.*

CASES 18, 19, 20, and 21.

LACES, with others in Case No. 13. A VALUABLE COLLECTION OF FORTY-TWO PIECES, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

CASE 22.

TURKISH EMBROIDERY.

OLD TURKISH. *Miss Deacon.*

Gold on blue ground. Modern. *J. W. Paige.*

MODERN ALEPPO SCARF. Cotton and silk. *Athencæum.*

HERZEGOVINA Embroideries. *Dr. Wm. Sturgis Bigelow.*

BULGARIAN (?) LEGGIN. Gift of Mrs. A. Gray.

Other Specimens. Towels and covers.

CASE 23.

BROCADE DRESS, worn by a member of the Faneuil family.
Miss M. A. Jones.

BROCADE DRESS. Italian. 17th century. Gift of A. Castellani.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

SPANISH textiles, brocades, embroideries.

CASE 24.

COSTUMES. Small figures illustrating the costumes of India and Japan.

INDIAN MARKET-PLACE, Calcutta. Gift of C. C. Bancroft.

Six groups of HINA FIGURES (historical figures of the Great Personages of Japan), arranged as in a Japanese house, on the third day of the third month, at the Hina-no-Sekku, The Feast of Dolls.

CASE 25.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in., were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum. part by the Athenæum.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called *Boule* or *Buhl*, after *Boule*, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen*.

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen*.

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige*.

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow*.

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these *Maiolica* wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called *Maiolica* does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the *Maiolica* wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our nousehold life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; French, English, Delft, and Scandinavian pottery; in Case B, Compartments 1 to 10, porcelains, European and Oriental; Case C, Chinese porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, Japanese pottery; Case G, American pottery, Chelsea, Mass.; Case H, American pottery, Cincinnati, etc.; Case I, pottery of the American Mound Builders; Case J, Peruvian and Mexican pottery, and from Central America.

CASE A. 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful,

iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezzeria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

A. 1.

MAIOLICA.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Aveli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "Chef d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.

- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.

Geo. W. Wales.

- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*

0. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

- SIX CASTELLI CUPS. Painted by Grue, 1749.

Geo. W. Wales.

And several pieces lent by A. B. French and Mrs. Wm. M. Hunt.

Above case, TWO VASES, snake handles, 18 in.

Mrs. Wm. M. Hunt.

ROBBIA WARE. (*Above and by the Side of Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

A. 2.

MODERN ITALIAN POTTERY. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc.

A. 3.

MODERN FRENCH POTTERY. Limoges, Nancy, Barbotine, Modern Palissy. Lent by *Jones, McDuffee & Stratton*.

CUP AND SAUCER, by Böttcher, 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

ENGLISH POTTERY, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

FULLAM and other Wares.

DELFT, thirteen pieces. Blue and polychrome. *Geo. W. Wales*.

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer Jas. D. Doulton.

A. 4.

MARIEBURG, RÖSTRAND, AND OLD ROUEN. *G. W. Wales*.

CASE AA.

TERRA-COTTA.

BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.

ST. JOHN, a half length, 16th century. *C. C. Perkins*.

CLODION, 1714. Statuette of a nymph bearing a young satyr. Gift of Nathan Appleton.

F. X. DENGLE. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.

MISS L. B. COMINS. Jar decorated by herself with poppies.
 GEO. W. FENETY. Jar decorated with morning glories.
 PRESSED BRICKS. English or Dutch, date 1611.

SÈVRES VASES. A pair 29 inches in height. Decorated by
 C. Develly 1817. Handles of elephant heads and other
 mountings in or-molu. For sale.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntse* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

▲ block of pure kaoline from South Carolina can be seen in Case B. 10.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro,

near Madrid, established by Charles III with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales and Mrs. W. B. Swett. Especially noticeable are, in

B. 1.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman*. Other specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales.*

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales.*

CROWN DERBY, several pieces. Lent by *Francis Brooks*.

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

COPENHAGEN, THE HAGUE, AND ST. PETERSBURG.

Three pieces of AGATE ware, produced by mixing clays of various colors, in imitation of marble or agate. Staffordshire (?). *Mrs. R. C. Greenleaf, Jr.*

B. 2.

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

TWO CORNUCOPLÆ (French, time of the Empire). *Miss M. G. Loring.*

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

CAPO DI MONTE, BUEN RETIRO. *G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

B. 3.

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN. *G. W. Wales* and *Mrs. D. H. Spooner.*

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

BERLIN. *Chas. T. How.*

BERLIN AND VIENNA. *G. W. Wales.*

B. 4.

BLUE NANKIN WARE, lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT on middle shelf, by *Mrs. Burlingame.* It bears the date of the reign of Kien Lung, 1736-1795.

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

B. 5.

ROSA DON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay.*

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by *Geo. B. Dorr.*

Numerous pieces lent by *Mrs. W. B. Swett, Geo. W. Wales, Mrs. D. M. Spooner,* and *Mrs. H. P. Sturgis.*

B. 6.

Two jars, OLD MING. *Boston Atheneum.*

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by *Mr. Geo. B. Dorr.*

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.*

Other pieces by *Mrs. Burlingame, Mrs. Swett, Mrs. H. P. Sturgis, and G. W. Wales.*

B. 7.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

ALTAR CUP, white, very old and rare. *G. W. Wales.*

CELADON POT, three handles, reign of Yuang-tching, 1725-1735. *Mrs. Burlingame.*

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED. Gift of D. O. Clarke.

In the flat compartments in front are —

B. 8.

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

B. 9.

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

SNUFF BOTTLES. Lent by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

B. 10.

SNUFF BOTTLES. Thirty-one. Lent by *Mrs. Geo. W. Wales.*

Above the case are, —

ROSDON, or bullock's blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green. Presented by *Mrs. S. D. Warren.*

PAIR VASES. White and red, with medallions in gold outline. Presented.

THE PLATES on the wall above were lent mostly by *Mr. Wales.*

CASE C.

CHINESE PORCELAINS. Seventy-two pieces. Lent by *Geo. W. Wales*.

Especially worthy of notice are, among others, —
CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side)

POT, lavender fleuré.

WATER-BOTTLE, robin's egg glaze.

VASE, jet black color, on the neck lizards in relief.

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

CASE D.

Four blocks from the PAGODA OF NANKIN known as the PORCELAIN TOWER. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A BRICK, plain white glaze, Gift of D. O. Clarke. TWO CAPITALS, lent by *A. B. French*. WHITE ELEPHANT IN HIGH RELIEF, presented by M. Brimmer.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring*.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

COREAN, CHINESE, and other pottery.

CASE E.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales*.

Above case, fine PERSIAN BOWL.

SPANISH JAR, presented by *G. W. Wales*.

CASE F.

JAPANESE POTTERY, of various styles. Lent by *Dr. W. Sturgis Bigelow*.

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of *G. W. Fenety*. Gift of the makers.

PLATES decorated by *Miss Alice H. Cunningham*. MUG AND JAR by *Miss A. Lee*.

CASE H.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of *Mrs. M. Longworth Nichols*. One gift of *Miss M. Louise McLaughlin*.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by *Mrs. Gardner Brewer* and *Miss Brewer*.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE J.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage*.

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTH-ENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, KIOTA VASE, a brilliant cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. TWO SATSUMA CUPS, bought of the maker, Kumasuke Seshima, Kagoshima.

K. 2.

BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

K. 3 and 4.

Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique are very interesting.

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

BALL OF ROCK CRYSTAL. *Thos. Gaffield.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French*.

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen*.

One from *S. K. Bayley*.

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

K. 5.

FIFTY-SEVEN TEAPOTS, mostly bronze.

K. 6.

LARGE VASE. *Chas. Wolcott Brooks*.

PAIR KIOYAKI VASES, eagle and pine. *G. W. Wales*.

LACQUER ON PORCELAIN. *Mrs. Greenleaf*.

LACQUER BOXES. Lent by *Edward Cunningham, C. W. Brooks*, and *S. K. Baylies*.

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett*.

Above the case:—

PAINTED SCREEN, rich gold decoration. Seventeenth (?) century. Gift of *Oliver W. Peabody*.

PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales*.

CABINET, inlaid wood. *Mrs. W. B. Swett*.

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by *F. Amory* and *G. A. Goddard*.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE M.

JAPANESE LACQUER.

A collection of exceptionally fine LACQUERS, medicine boxes, etc., and some silver work.

Lent by *Dr. W. Sturgis Bigelow*.

CASE N.

LACQUER, CHINESE, PERSIAN, AND CASHMERE.

PAINTINGS ON IVORY, from Delhi. Lent by *Dr. F. H. Williams, Mrs. Greenleaf.*

LACQUER BOX, inlaid with pearl, ivory, jade, talc, etc. *Dr. W. Sturgis Bigelow.*

CINNABAR LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

PERSIAN WRITING BOX. Gift of *E. W. Hooper.*

CASE O.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of *Mrs. James W. Sever.*

JAR OF JADE. Lent by *Mrs. W. B. Swett*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of *Mrs. Sever.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

On wall:—

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CHINESE ART.

CASE Q.

A Collection of JADES, unrivalled in extent and value, PORCELAINS, IVORIES, CRYSTALS, CLOISONNÉ, and BRONZES. Lent by *Edward Cunningham.*

JADE (*lapis nephriticus*) is one of the hardest substances known, and the larger pieces here shown are the work of perhaps thirty years of labor. Owing to the rarity of the stone and the cost of cutting, such pieces are found in China only in the temples or as heir-looms in the great Mandarin families.

THE GLOBE OF ROCK CRYSTAL is in size the third largest known.

THE CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

SILVER SHRINE, with figure of a God in gold, from the confines of Tartary.

The square panels of CLOISONNÉ are among the earliest examples known.

Attention is called to the delicacy and beauty of the SILVER INLAYING of the bronzes.

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LIMOGES ENAMELS.

R. 1.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum*.

1. Pitcher (*Aiguière*) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "*su-paillon* or *clinquant*," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum*.

CHINESE AND JAPANESE ENAMELS.

R. 2, 3.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Large INCENSE BURNER. *John H. Sturgis*.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales*.

Three pieces by the *Athenæum*.

BOWL. *W. Allan Gay*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby*.

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay*.

Above the case, or on pedestal, two large CLOISONNÉ GARDEN LAMPS.

CASE S.

S. 1.

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay*.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks*.

ANTIQUÉ WATER JAR. Fine color. *Geo. A. Goddard*.

S. 2.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige*.

POWDER HORN. Turkish, copper engraved *Athenæum*.
Four reproductions of Pompeian bronzes. *Dr. W.S. Bigelow*.

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI MIRROR. By Donatello. 15th century.
JAMNITZER CUP (silver).
GERMAN BEAKER (gilt).
CELLINI TAZZA (gilt).
BEDFORD TANKARD (gilt).
TAZZA, MELEAGER, AND ADONIS (gilt).
SIX SALT-CELLARS (gilt).
PYX (gilt).
BAS-RELIEF OF THE ENTOMBMENT (bronze).
VENETIAN SALVER.
BAS-RELIEF (silvered). By Jean Goujon. 16th century.

S. 3.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.

30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.

47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
 48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
 49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
 50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.
- TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

S. 4.

INDIAN METAL-WORK.

BRASS AND COPPER WARE FROM CASHMERE, HYDERABAD, POONAH, MADRAS, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

S. 5.

ORIENTAL METAL-WORK.

BENARÈS BRASS WARE. *Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column,

figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE T.

JAPANESE BRONZES, with some specimens of pottery. BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake.

Lent by *Dr. Wm. Sturgis Bigelow.*

CASE U.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittenberg. Gift of Mrs. and Miss Brewer.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries. Gift of Mrs. and Miss Brewer.

ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

A number of HANDLES, BELL-PULLS, HINGES, ESCUTCHEONS, NAIL-HEADS, etc. Belgian wrought-iron of 16th (?) century. Gift of *Dr. Wm. S. Bigelow*. Also lent by him, a wrought-iron CANDELABRUM from Antwerp.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Above Case S, a highly decorative IRON GRILLE. Lent by *R. M. Hunt.*

CASE W.**GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

4 pieces modern Venetian. *A. B. French.*

CASE X.**GOLD AND SILVER WORK.**

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

SILVER SURAIS, Cashmere.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen.*

- TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter*.
 ASSYRIAN CYLINDER, engraved.
 TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.
 BRONZE LAMP. Early Christian.
 SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat*.
 TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat*.
 SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.
 SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.
 KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of *Mrs. R. Sullivan*.
 ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan*.
 SILVER PITCHER. Chinese. *E. Cunningham*.
 EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*
 GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary*.
 RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.
 TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How*.

CASE Z.

MEDALS AND BRONZES.

- FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.
 BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by C. C. Perkins.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthæi de Pastis*, MCCCCXL I.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by Mrs. Geo. Hurter.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a jurymen at the Exhibition at Paris. Loaned by C. C. Perkins.

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington,

A Series of Medals. Electrotpe reproductions, 37 of **ENG-
LISH** and 90 of **FRENCH SOVEREIGNS**. Presented by
Dr. J. R. Chadwick.

MEDAL struck in honor of **ELI K. PRICE**, president
Numismatic and Ant. Society of Philadelphia.

CASE ZZ.

MEDALS, mostly Italian. Lent by *John H. Storer*.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, and two others.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.

CABINET.

C. A. Wellington.

Mrs. Wm. M. Hunt.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. CROSS BOW AND ARROWS; 17th century. Two MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

In centre:—

Case of ILLUMINATED MISSALS, ARABIAN KORAN, specimens of OLD BINDINGS, etc., lent by *C. C. Perkins, Mrs. Brewer, Mrs. Wm. G. Weld, and others*.

MAIOLESQUE BINDING, 1530-1550 A. D. *Thos. G. Appleton*.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins*

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

On north wall:—

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athencæum*.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CUIRRASS AND SABRE. From the field of Waterloo.

Athencæum.

ARMS, PADDLES, etc., from the SANDWICH ISLANDS, twenty pieces. Gift of John H. Sturgis.

On west wall:—

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

CUIRRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAI, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A. and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding, Italian. 16th century.

17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

FURNITURE carved by LUIGI FRULLINI, of Florence. Lent by *Miss Draper*.

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige*.

IVORY THRONE FROM DELHI. *Edward J. Lowell*.

CHINESE INLAID AND CARVED WORK. *F. W. Loring*.

CARVED HORN, CHINESE. *Mrs. D. N. Spooner*.

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

WOODEN CASKET. Medici arms. *Miss Stearns*.

CASE B.

Nos. 3, 12, and 13, mentioned above.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innsbruck, by a Tyrolese wood-carver. *C. C. Perkins*.

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins*.

IVORY BOX of early date, bearing arms and initials of Vittoria Colonna. *Miss Stearns*

ST. FRANCIS. Carved in boxwood. *J. W. Paige.*

PANEL by GIOVANNI GALLAROTTI, Boston.

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

IVORY BALL, with several balls cut one within the other.

Athenæum.

Another. *Mrs. H. P. Sturgis.*

CASE C.

A Case of JAPANESE CARVINGS, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE D.

JAPANESE SWORD GUARDS and SWORD MOUNTINGS. Particular attention is called to the unrivalled delicacy and beauty of this metal work. *Dr. Wm. Sturgis Bigelow.*

CASE E.

JAPANESE SWORDS. Lent by *Dr. Wm. Sturgis Bigelow.*

CASE F.

THE ORIENTAL ARMS on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest PERSIAN work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The PERSIAN helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE G.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

CASE H.

Casts from arms and armor in the museums at Munich and elsewhere in Germany. Gift of Mrs. and Miss Brewer.

